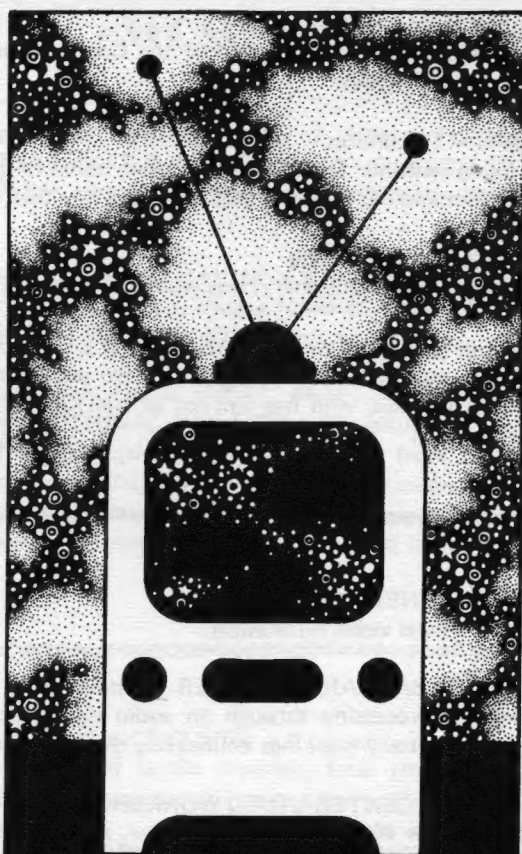


549 West 52nd Street

women's interart center

new york city 10019

WOMEN'S VIDEO FESTIVAL



NYC-1975

april 10~26

coordinators: susan milano ~ ann eugenia volkes

for info call: (212) 246-6570. partially supported by the nysca

THURSDAY, APRIL 10, 17, 24, 1975 - 8:00 P.M.

Video Vitae, (1975) PAT LEHMAN — 10 minutes

This piece, executed on a hybrid computer developed by the Computer Image Corporation, is an impressionistic view of a woman in conflict.

Harriet, (1973) NANCY CAIN — 15 minutes

Harriet is about a woman living with her family of six in their trailer in the mountains of upstate New York. It's about her realities and her fantasies and about the day that they came together.

Words 1-5, (1974) JOAN LOGUE — 10 minutes

If Daniel Webster were to devise a video dictionary, this would be a good start.

Keeping the Door Open — Ann Shafer, (1974) KIM BEAMAN & LYDIA KLEINER — 20 minutes
Ann Shafer, the subject of this tape, is a labor negotiator, a feminist, and a founding member of the Coalition of Labor Union Women, who has worked at the Kellogg's cereal plant in Battle Creek, Michigan for nearly 30 years.

Moebius, (1975) BARBARA BUCKNER — 5 minutes

Completed on a Paik/Abe type model video synthesizer.

Tongue Line Blood Linear, (1975) BARBARA BUCKNER — 3 minutes

These images were achieved by processing through an audio signal generator drawings of the alphabets of five languages, and pottery markings delineating the histories of family inheritances.

Isis, (1974) WOMEN'S INTERART CENTER VIDEO WORKSHOP — 23 minutes

Made as a workshop project at the Women's Interart Center, members of Isis tell what it's like playing as an all-women's band in the rock and roll business.

Gallery, (1973) ANDA KORSTS — 20 minutes

If you've ever wondered how centerfolds for men's magazines are shot, this tape might satisfy your curiosity . . . and shed some light on this money-making industry.

SpaceVision, (1975) SAMI KLEIN, LEE KAMINSKI & DAVID SMALL OF TAPE INC. — 25 minutes

Using keyed and synthesized images, this piece is based on excerpts from Carl Jung's *Flying Saucers, A Modern Myth of Things Seen in the Sky*.

FRIDAY, APRIL 11, 18, 25, 1975 - 8:00 P.M.

Portapak Conversation, (1973) CAROL VONTOBEL - 5 minutes

In this video fantasy, a portapak and its camera come to life for an informal debate.

Ann Doyle: Eyewitness News, (1974) KAREN OSTAR - 10 minutes

Produced for a "documentary video" class at Grand Valley State Colleges - William James College, this expository piece covers the selected activities of a local TV reporter.

Seems Like a Long Time, (1974) MARJI YABLON (Producer) in conjunction with the BEDFORD HILLS LONGTERMERS COMMITTEE - 25 minutes

Made with women inmates serving sentences of up to natural life, this tape explores the inequities that exist within the prison system for longtermers.

Women of Northside Fight Back, (1974) CHRISTINE NOSCHESE, MARISA GIOFFRE & VALERIE BOUVIER - 27 minutes

When an expanding paper box company threatened to destroy the homes of a working class community in Brooklyn, New York, residents in the area (many of them women) discovered that with a lot of determination, you *can* fight city hall.

A Rare Beauty Near Yonkers, N.Y., (1974) SUSAN WOLFSON - 7 minutes

Using the Paik/Abé color synthesizer, abstractions of shape, color and movement were created at the Experimental Television Center in Binghamton, New York.

Teaching Projects for the Winter Tour, (1974) LYNDA RODOLITZ - 13 minutes

A documentary made about the Twyla Tharp dance company residency in Minneapolis, Minnesota in 1974.

Gerald Ford's America - Part II - Chic to Sheik, (1975) TVTV co-produced with WNET - 30 minutes

From October to December 1974, members of TVTV followed Betty Beale, a syndicated society columnist through five parties in the nation's capitol.

Saliva Sisters, (1974) SUSAN WOLFSON - 20 minutes

A longer piece also created using the Paik/Abé color synthesizer. This tape and *A Rare Beauty Near Yonkers, New York* were both done in real time and can be recreated as live performance pieces.

GALLERY PIECES

Video Toys, (1975) WENDY CLARKE

Much has been said and written about video's potential for changing people's role from passive viewer to active participant. These video toys provide a structure and form within which the aesthetics, the emotion and the content can be altered by people interacting with them.

The Video Swing, (1974) SUSAN MILANO

A kinetic plaything for people of all ages.

Real Time Series, (1975) DAILE KAPLAN

The piece in its entirety - "*The Sea*", "*The Shower*", "*The Window*", "*The Shopping*" - was conceived of as a transitional environment in which the viewer emerges as participant. "*The Shower*" presents the mechanics of this relationship between videotape, audience, and time on their most basic levels.

SATURDAY, APRIL 12, 19, 26, 1975 - 8:00 P.M.

Chicken, (1974) NINA SOBEL — 6½ minutes
Which comes first . . . the chicken or the egg?

The Muscle Show, (1975) DEBORAH VON MOSER — 15 minutes
There's a brand new look this year . . . it's muscle density. A glimpse at the cult of body building.

Marcel Duchamp and John Cage (colorized), (1974) SHIGEKU KUBOTA — 20 minutes
Using photographs that she took of Duchamp and Cage playing chess, the artist then transferred this material to videotape and added synthesized color to the images.

Lady of the Lake, (1974) LOUISE & BILL ETRA — 1½ minutes
This short tape was made by manipulating the TV raster using the Rutt/Etra video synthesizer.

Ama L'uomo Tuo (Always Love Your Man), (1975) CARA DEVITO — 15 minutes
A portrait of a seventy five year old Italian widow.

Glass Puzzle, (1974) JOAN JONAS — 26 minutes
Impressionistic and surreal, this videotape explores images, reflections and movement.

Heraldic View, (1974) STEINA & WOODY VASULKA — 4 minutes
In this piece which is part of a series called *Soundgated Images*, the drifting pattern created by an oscillator is keyed over a camera image. The key change is controlled through sharp voltage bursts of an audio synthesizer which parallelly creates the sound track.

Hibiscus, (1974) ANN EUGENIA VOLKES — 6 minutes
A fantasy of a sensual encounter.

The Heartbeat Tape, (1974) LOUISE & BILL ETRA & PETER CROWN — 2 minutes
A circle manipulated by the Rutt/Etra video synthesizer becomes a heart shape and responds to the time of Louise Etra's pulse.

Different Strokes for Different Folks, (1974) SUSAN MILANO & ANN EUGENIA VOLKES — 18 minutes
A satire on porno and the attitudes of people who go to see it.

SUNDAY, APRIL 13. 20. 1975 - 4:00 P.M.

-WOMEN ONLY-

Older Women's Consciousness Raising - Why I Joined, (1974) TRACY FITZ, ILEANE RUDOLPH, BARBARA SLEMMER & ANN EUGENIA VOLKES - 12 minutes
Six women, aged 35-70, talk about why they joined a consciousness raising group and how it has affected their lives.

Woman in the Martial Arts, (1974) JEAN MUNDY & HARMONY HAMMOND - 27 minutes
Four black belt women Susin DeSanto, Maggie Newman, Sybille Hahn and Ann Siket) and their students demonstrate Gojuryu Karate, Tai Chi, Aikido and Jujitsu.

Songs, Skits, Poetry and Prison Life, (1974) ARIEL DOUGHERTY & THE WOMEN OF BEDFORD HILLS CORRECTIONAL FACILITY - 26 minutes
During the summer of 1973, approximately 80 women from the Bedford Hills Correctional Facility (the only minimum/maximum security prison for women in New York State) participated in a twelve week program and taped each other as they sang songs, read poetry, acted out skits and discussed their grievances. The composite tape was edited by Ariel Dougherty, teacher of the program.



Massage I: Variations, (1974) JANICE COHEN - 9 minutes
This tape is an interpretation of tactile rhythms, form and movement where footage from a massage exchange between two masseuses becomes a composition of abstract form and sound.

Lesbianism/Feminism, (1974) NORMA PONTES & RITA MOREIRA - 30 minutes
The author's personal political synthesis of the women's movement in New York, showing the relationship between lesbianism and feminism.

Interview with Lolly & Jean Hirsch, (1975) JOAN GIUMMO - FEMINIST VIDEO COLLECTIVE - 30 minutes
In this interview, Radical Feminists Lolly and Jean Hirsch explore their motivation and progress in working for a gynecological self-help movement among women.

THE JURY

JEANNE BETANCOURT, a film instructor in secondary education, has worked for Martha Stuart Communications and has written about video for *Women and Film* magazine. Her book, *Women in Focus*, a guide to non-sexist films, has recently been published by Pflaum.

LOUISE ETRA, co-director of the Computer Art Festival, has been working with the synthesized image since 1970. Her tapes have been exhibited in the U.S., Mexico, and Europe and she was Artist-in-Residence at the WNET-TV Lab in 1974.

SUSAN MILANO, coordinator of the Women's Video Festival since its inception in 1972, has been working in video more than four years. Her tapes have been shown across the U.S., in London and Tokyo and she is a CAPS grant recipient. Currently she teaches at the Women's Interart Center and is a member of the TP Videospace Troupe.

LYNDA RODOLITZ began working with video in 1970. As video consultant to the Twyla Tharp Dance Foundation since 1972, she has been developing ways in which video can be used with dance . . . for documentation, for teaching and in performance. Much of her recent work has been as a performer at the WNET-TV Lab with David Cort and as a member of the TP Videospace Troupe.

ANN EUGENIA VOLKES has been associated with the Women's Video Festival since 1973 and she was one of the organizers of the Conference of Feminist Film and Video Organizations (1975). A video instructor at the Women's Interart Center, her tapes have been shown in the U.S., Canada and Europe.

Viewing environments
designed and built by:
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ANN EUGENIA VOLKES
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CARA DEVITO
ANDREW GURIAN
MARGE HELENCHILD
CHRISTINE NOSCHES
LYNDA RODOLITZ

Artwork by:
SUSAN and ANN

Production Assistance:
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CARA DEVITO
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TRIXIE ROSEN
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JACQUELINE WOODS
JACQUELINE WRAY

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WENDY CLARKE
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